

News Letter: 27-01-2012



Kharma Exquisite fully restored by Kharma International in diamond black with Solid American Walnut in mint condition, complete with original package for safe shipping and 3 months warranty..



Nagra 300P, very low hours in new condition, located in germany now for sale for 8250 euro.

Again we have a nice collection of young ex demo and used equipment collected.



Audionet SAM V2 integrated amplifier 110watt@8Ohm, phono card + 24bit/96khz DAC.

Price: 3200€



Montana XP floor standing speaker, 3 way speaker, American walnut finish.

Price: 9250€



**NAT Symbiosis Se reference**, Hybrid integrated amplifier, 100watt@8/40hm, pure class A  
**Price:** 6900€



**NAT Utopia Reference** preamplifier, Dual mono triode line stage. Separate line stage and analog supply unit. (2 chassis)  
**Price:** 5250€



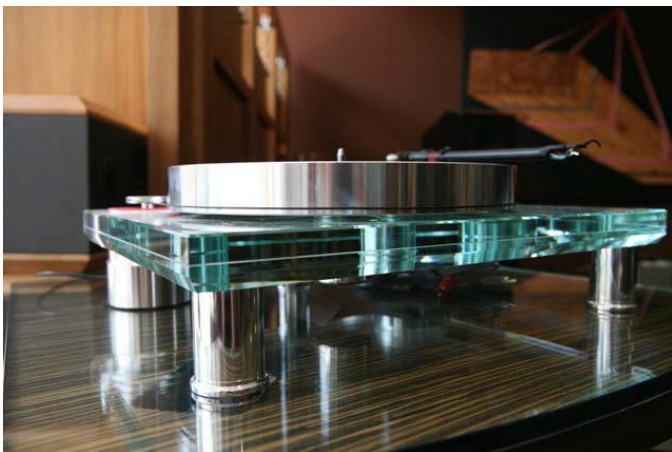
**Audio Aero Prestige** monoblock power amplifiers, single ended, 40watt@8/40hm pure class A.  
**Price:** 8500€



**Acoustic Signature Challenger** turntable, external motor, external power supply, no tone arm, tone arm base for Rega. Grip available as extra.  
**Price** 1650: €



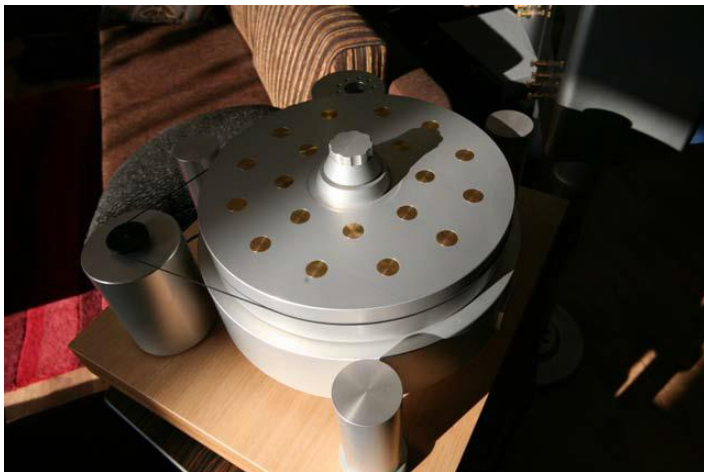
**Acoustic Signature Calypso MKII** turntable, external motor, external power supply, no tone arm, tone arm base for Rega. Grip available as extra.  
**Price:** 2950€



**Acoustic Signature Crystal** turntable, external motor, external power supply, no tone arm, tone arm base for Rega. Grip available as extra.  
**Price:** 3200€



**Acoustic Signature Final Tool MKIII** turntable, external motor, external power supply, no tone arm, tone arm base for Kuzma or Rega. Grip available as extra.  
**Price:** 2300€



**Acoustic Signature Analog One MKIII** turntable, external motor, external power supply, no tone arm, tone arm base for Kuzma. Grip available as extra.  
**Price:** 4000€



**Jeff Rowland Continuum 500** integrated amplifier ICE Power, 500watt@8Ohm, 1000watt@4Ohm.  
**Price:** 6400€



**NAT Se3 se** monoblock power amplifiers, single ended, 70watt per channel 8/4Ohm, pure class A.  
**Price:** 10500€



**VDN REX100 OTL** integrated monoblock amplifiers, 100watt per channel 8/4Ohm, class A / AB, front panel made by Italian marble.  
**Price:** 8250€

we can sale the list below excl 19% vat when export outside the eu.

AIR TIGHT	ATL-10A	Remote Controlled Passive Preamplifier	offers
AIR TIGHT	ATM-2	amplifier	10.000
CEC	AMP 3300R	single-ended amplifier / demo	750
CEC	AMP53	amplifier	1550
CEC	PH-53	Phono Amplifier	450
CEC	TL53Z	cd player	1750
CONTINUM	CALIBURN	Record player	80.000
CONTINUM	CRITERION	Record player	55.000
KONDO	ONGAKU	Amplifier	65.000
LAMM	L2 Reference + L2 Power supply	HYBRID LINE LEVEL PREAMPLIFIER	6500
LAMM	ML1	Mono Amplifier	14.000
LAMM	ML2	mono amplifier	17.000
SIMAUDIO	MOON CALYPSO	DVD player	1000
NAGRA	CDC	CD-SPELER / voortrap	9000
NAGRA	PL-L	Tube preamplifier	5500
PRIMARE	I30	Integrated Amplifier	1000
PRIMARE	CD-31	cd speler	1000

**A nice list of used equipment ( no deduction of the vat )**

**Amplifiers:**

Lamm M1.1 for 10500 euro

**Analog:**

Koetsu Onix with van den hul modification for 1300 euro.

SME 30/2A with less then 100 hours of use for 15000 euro

**Digital:**

EMM Labs XDS1 in black with very low hours for 14500 euro

#### AIRTIGHT ATM-2:

Superb piece by any standard, the ATM-2 uses KT-88 output tubes. (The ATM-2s are outfitted, at the factory, with Chinese KT-88s that have gone through a rigorous burn-in procedure. This consists of preliminary testing for defects and overall selection for sound and performance matching, after which the tubes are placed in an ATM-2 on the test bench and run continuously for 100 hours. This is followed by further testing and rematching, after which they are again placed in an ATM-2 and run for another 100 hours. The tubes are then matched to a specific ATM-2 from the production line. Set-up and tube biasing are a snap. There are even two sets of inputs, allowing you to use a line-level source, i.e., CD player, directly into the amplifier using the amps left and right attenuators for level control.

None of this would mean anything except that the ATM-2 sounds as good as it's built: exceptionally clean, with a clear, lifelike midrange, extended (but smooth) top end with outstanding resolution of detail, and big, dynamic low frequencies that would make some folks think they're listening to a big solid-state amp! We've used the ATM-2 on speakers with fairly low efficiency (86dB/Watt) without problem, though we recommend easier loads (like Focal speakers). 80 Watts per channel of pure tube bliss!

#### CONTINUM CALIBURN:

The Award winning Cobra Tonearm was designed using advanced FEA software and shape optimisation to derive its revolutionary shape and performance. The resulting Cobra-like shape appears counter-intuitive at first glance. But, one only has to refer to the use of compound curves for light-weight and strength inherent in nature's egg to appreciate the elegant simplicity of the Cobra design. The Cobra's revolutionary design removes distortion and coloration and delivers a pure rendition of the original source like no other tonearm currently available.

Completing the Caliburn-Cobra analogue playback system, the Castellon was built to defend the Caliburn from external vibrations. Continuum Audio Labs developed a scientifically designed floating platform which uses a combination of magnetic and pneumatic isolation technologies. Two heavy, opposing magnetic plates, isolate the Caliburn from vibrations. Precision-machined in aircraft-grade aluminum, the ultra-rigid Castellon is cross-braced and tensioned with nautical turnbuckles for added strength, and is available in a number of metal and wood finishes.



## CONTINUUM CRITERION:

Nested Platter Design using our new proprietary formula for Magnesium Alloy. 30kg Mass of platter assembly 330mm Diameter. New MILSPEC Alloy used for highly damped platter ballast.  
New Fully Sealed Self Lubricating Highly Damped Rigid Bearing Design with Inverted 30mm Bearing shaft of special alloy running in ultra hard steel bushings.  
Vacuum Rotary Feedthrough for main bearing with low friction polymer seal.  
Massive Highly damped Magnesium Alloy Chassis with internal ribbing Shape Optimised for new bearing platter assembly using [www.advea.com](http://www.advea.com) Reshape(tm) software.  
New Motor Technology Linear 3Phase AC - 24Volt DC Brushless design with integral optical encoder for motion control.  
Proprietary DSP software designed for ultra-low cogging and torque ripple with speed stability of 0.006%. High Torque 600 oz/inch capability continuous.  
33, 45, 78 with wide range adjustment and absolute lock.  
Motor is Belt Drive using Pyrrthane precision oring.  
New Vacuum Pump design with Stealth Mode Operation. Designed for continuous operation but quiet enough to house in room and in rack.  
New proprietary design Pulse Removal and Echo Filter System (PREFS) to remove platter to record vibration signature of continuous vacuum pump systems.  
New Decoupled Armboard design using Magnetic Stabilisation System (new lower cost derivative of the Calburn Armboard System)

## LAMM L2 Reference + L2 Power supply:

Description: Dual-mono, tubed, line-level preamplifier with separate power supply. Inputs: 3 single-ended, 1 tape loop on RCAs. Outputs: 1 set each balanced, single-ended. TKD stepped potentiometers and built-in remote on/off for Lamm Industries power amplifiers. Choke-filtered hybrid design: tube rectification, solid-state output. Tube complement: one 12AX7/ECC83 voltage regulator, one 6C19P voltage regulator, one 5651A voltage reference, two 12AX3 rectifiers. Maximum voltage gain: 14.87dB  $\pm$ 0.2dB. Input sensitivity: 135mV RMS. Frequency response: 20Hz-20kHz, +0/-0.2dB; 4Hz-140kHz, +0/-3dB. THD: <0.03%. Slew rate: 30V/ $\mu$ s. Noise: >82dB (unweighted). Input impedance: 41k ohms. Output impedance: 130 ohms. Power consumption: 75W.



## LAMM M1.1:

The M1.1 is neither overly large nor too petite; rather, it's...well-proportioned—properly sized for function. They run hot, as any design with a class-A output stage will do, but not *too* hot. They *are* hefty, but, at 64.5 lbs each, aren't excessively so. The M1.1s are conservatively rated at 100W into 8 *and* 4 ohms in pure class-A. Maximum output into either load hovers near the 140W mark. The amps will pop 200W into 2 ohms, and 300 big ones into 1 ohm. The generously illustrated, very complete, and technical manual calmly states, "The M1.1 is capable of driving impedances below 1 ohm." I believe it.

On the rear panel of the amp is a Load Selector switch, which is meant to be set to the corresponding impedance of the speakers they're to be used with, with an LED signaling the choice (1–6 ohms or 6–8 ohms). This switch was set for 1–6 ohms throughout the test period. (My Avalon Ascents have a relatively benign impedance averaging 6 ohms.) The load switch changes the bias of both the idle current and the supply voltage to deliver 100W into both 8 and 4 ohms. For instance, 8 ohms/100W class-A requires an idle current of 2.5 amps; 4 ohms/100W requires 3.5 amps. The M1.1 begins doubling power from 4 ohms down. According to Vladimir One, the M1.1s will drive "any load that you can imagine. If this is your job and you have enough money, you can buy these amps and use them as a welding machine!" Of course.

Each Lamm M1.1 has a hefty grounding terminal on the rear panel—one feature of what Vladimir has dubbed the "Groundlift" system. Lifted, "the circuitry floats above the Earth, and the chassis is connected to the Earth wire (third pin on mains plug), which ensures the intended shielding function of the metal chassis." I should report that at no time did either of the monoblock Lamm's "float" above the Michael Green Amp Stands. This in *spite* of heroic attempts to achieve this blissful state—*ie*, quaffing mass quantities of 20-year-old Russian Cognac. They shivered a little, but never floated.

The M1.1 is configured with both SE and XLR balanced inputs (pin 2 hot). RCA connectors are wired in parallel with pin 2; therefore, only one of these inputs should be connected. If your preamp inverts polarity, the M1.1 is ready for you. It comes with an additional RCA jack for phase-inverted inputs, and a shorting plug to stuff into the unused *non*-inverting jack. (The shorting plug should not be used if the balanced input is employed.) As the [CAT SL-1 Signature](#) is exclusively single-ended and non-phase-inverting, that's the input I employed throughout the test period.

Each monoblock is built around high-quality parts. Eight separate power supplies run from two 850VA Plitron-sourced toroid power transformers. The M1.1 is a hybrid design, sporting a military-grade 6922 tube in the second amplification stage, and 12 high-voltage, high-speed MOSFET output devices. An oversimplification of the circuitry might read something like this: The input is a cascode differential long-tail pair with a Wilson Current Mirror. (Leave me alone—I don't know *what* the hell that means!) The second stage exploits and "ignites" (footnote 1) the 6922 in single-ended mode. (Vladimir believes that this second stage of tube amplification largely accounts for the sound of his amplifier.) The third stage is a single-ended high-current buffer that drives the MOSFET outputs. (Power MOSFETs have a large input capacitance which needs to be charged using a high-current driver stage.)

#### LAMM ML1:

Visually, Lamm's 90W ML1 monoblock is a blend of contemporary form-follows-function styling with several retro-chic touches. Two huge transformers dominate the rear, and the densely potted power transformer is thick as a brick. A pair of 6C33C-B triode tubes sit mid-deck and slightly offset to the left in front of the output transformer, with two more tubes—a 12AX7 and a 12BH7—before them. Top deck right resembles a panel from a Cold War-era bomber: a vertical array of two old-fashioned circular meters with three flick-switches below. Three minutes to target...

The ML1 is hand-built with parts of the finest quality: Dale metal-film resistors; Caddock power film resistors; PRC wire-wound resistors; Bourns multi-turn potentiometers; Electrocube and Roederstein film capacitors; high-frequency switching-grade Cornell Dubilier and United Chemi-Con electrolytic capacitors; Hammond chokes; gold-plated Neutrik XLR connectors; and military-grade "low-noise, long-life" vacuum tubes. The toroidal power transformer has no mechanical contact with the transformer cover or the chassis, and is suspended in a resonance-absorbing "encapsulant."

The porky 6C33C-B is a robust, high-current output tube with, according to Shushurin, a very low internal impedance of about 80 ohms. "It's like a transistor!" he enthused. "You know, most typical audio power tubes have 300 or 400 ohms internal impedance!" (It's amazing what we all get excited about.) As he explained, this permits the use of an output transformer with a low turns ratio and extended frequency response, plus "dramatically reduced" leakage inductance.

Despite its Bomber Command meters, the ML1 is 21st Century under the skin. The 12AX7 input tube carries a Wilson current mirror based on Motorola transistors. The second voltage-gain stage, the 12BH7, is hitched to the driver/buffer stage—a quartet of high-frequency, high-voltage Hitachi MOSFETs, which means the ML1 is actually a hybrid design. "Extremely linear!" declares Dir. Eng. Shushurin. We're looking at low loop-negative feedback and about 12 or 14W in class-A before the switchover to A/B.



#### NAGRA CDC:

The CDC is a top of the range CD player. This unit is equipped with a built-in digital to analogue converter, remote control and pre-amplifier stage and can be connected directly to a power amplifier. The front-loading mechanism is designed with aviation technology giving an excellent stability to the transport and reliability second-to-none.

The CDC offers a revolutionary front loading design with the playback module mounted securely in the CD drawer. The stability and performance of this precision drawer ensures that the CD is read with perfect reliability. The digital signal path is entirely treated at the 44'100Hz frequency avoiding the possibility of introducing parasitic interference through up sampling techniques.

The brushed aluminium case and the gold plated encapsulation for the digital-to-analog converters ensures that there is no interference of the audio signal from radiation, and thus guarantees signal purity.

The CDC uses an external power supply which ensures that there is no alternating current nor high voltages inside the unit. These factors blend to offer the user a pure transparency, and an audio restitution identical to the original recording. The transport of the CDC is fully remote controlable, and all the transport functions are displayed on the back-lit LCD indicator mounted on the front side of the CD drawer. Featuring a traditional Nagra modulometer the CDC allows the integrity of the restitution to be visually monitored all the time. The chassis of the CDC is identical in dimension to the renowned PL-P and PL-L and thanks to the front-loading mechanism allows the units to be stacked neatly together.



#### NAGRA PL-L:

##### Elegance and beauty

The PL-L is a Pure Class A vacuum tube line pre-amplifier, based on the proven design concepts of the world-renowned PL-P and offering 4 inputs. It differs from the PL-P in that it does not have a phono front-end stage and is not equipped with the internal balanced total power isolation. The PL-L has a remote control allowing the different functions to be remotely selected and optimal balancing output transformers. The jewel-like machined anodized aluminum case features input source selection, balance and volume control as well as a precision modulometer for system level matching. The PL-L is designed to provide the highest quality audio performance in an ultra-high-resolution audio system.

##### Quality in every detail

The PL-L uses three high-grade vacuum tubes and Nagra-made transformers to provide a variety of operating options. Each vacuum tube used in the PL-L has been burned-in for 12 hours and thoroughly tested to ensure the highest level of performance. The PL-L is designed in a pure audiophile approach of both quality and simplicity in signal's path.

The power supply is always a key issue in the quality of a pre-amplifier. The external power supply is designed to deliver quiet and stable performance essential for the highest quality audio system. It is completely isolated from AC line noise.

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